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Particular Care has been taken to preserve the Proportions and Measures from the Original, all the Plates being Engraved by the Author's own Hand.

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07822 a 26
T H E
Workman's GOLDEN Rule
F O R
Drawing and Working
The FIVE ORDERS in
ARCHITECTURE.

Wherein

Their *Pedestals, Columns, Entablatures, Imposts, and Arches*, are taken from the best Examples of the Ancients, and proportioned by equal Parts, in a more concise, accurate, and easy Manner, than has been done in any Language.

For the Instruction

Of APPRENTICES and JOURNEYMEN
Masons, Bricklayers, Carpenters, Joiners, Carvers, Turners, Painters, Plasterers, Cabinet-Makers, &c. (and such MAS-
TERS) who are unacquainted with so much ARCHITECTURE, as is absolutely necessary for them to understand, in their respective Professions.

And Others,

Who desire a Just Knowledge of the Fundamental Rules of that noble Art.

By B. LANGLEY, Architect.

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A 2

been, and is still shewn to *English* Artists and Industry, it is not only a real Paradox, but to your great Reputations, is a manifest Proof, that *English* Capacities, in the Business's of Building ; are not inferior to any in the known World.

And that such Honour and Glory (for no less can I call it) may be continued to the latest of Posterity, by the Industrious of this, and all succeeding Ages ; I have therefore, as the first Step thereto, reduced the Drawing and Working of the *Five Orders* in Architecture, to *One general Rule* ; and that so very easy, that every Capacity, able to divide a right Line into any Number of equal Parts required, and to describe the Cut-Lines of common Mouldings, may, with very little Application be enabled to Draw and Work them with the greatest Accuracy ; and that the Minds of young Proficients, may be enriched with true Ideas of just Proportion of Parts ; which when well imbibed by them, at their first Application to study, will always remain ; I have therefore with no small Pains, composed the constituent Parts of the following Orders, from the very best Examples of the Ancients, which have been transmitted to us by the greatest Masters.

The

The Rule by which the Parts of the several Orders are proportioned, is as follows, *viz.*

Divide the entire Height given

Of the	{	<i>Tuscan,</i>	}	into	{	45	}	equal Parts
		<i>Dorick,</i>				50		
		<i>Ionick,</i>				55		
		<i>Corinthian,</i>				60		
		<i>Composite,</i>				60		

as in Pages 9, 14, 19, 25, 29.

Which is the Scale, by which the Height, Diameter, and Projection, of every principal Part is to be made, agreeable to their respective Measures, or Dimensions affixed, *viz.*

I. In the TUSCAN ORDER.

The Height being divided into 45 equal Parts, give	{	9	{	to the	{	Pedestal,
		29		Height		Column,
		7		of the		Entablature,
		<i>&c.</i>				

II. Of the DORIC ORDER.

The Height being divided into 50 Parts, give	{	10	{	to the	{	Pedestal,
		32		Height		Column,
		8		of the		Entablature.

III.

III. *Of the IONICK ORDER.*

The Height being di- vided into 55 Parts, give	$\left\{ \begin{array}{l} \text{II} \\ 36\frac{2}{3} \\ 7\frac{1}{3} \end{array} \right.$	$\left\{ \begin{array}{l} \text{to the} \\ \text{Height} \\ \text{of the} \end{array} \right.$	$\left\{ \begin{array}{l} \text{Pedestal,} \\ \text{Column,} \\ \text{Entablature.} \end{array} \right.$
--	---	--	--

IV. *Of the CORINTHIAN and COM-
POSITE ORDERS.*

The Height being di- vided into 60 Parts, give	$\left\{ \begin{array}{l} 12 \\ 40 \\ 8 \end{array} \right.$	$\left\{ \begin{array}{l} \text{to the} \\ \text{Height} \\ \text{of the} \end{array} \right.$	$\left\{ \begin{array}{l} \text{Pedestal,} \\ \text{Column,} \\ \text{Entablature.} \end{array} \right.$
---	--	--	--

And so in like Manner, subdivide the Height of each Pedestal, into its Base, Dado, and Cornice : Of every Column, into its Base, Shaft, and Capital : And every Entablature, into its Architrave, Frize, and Cornice.

The Diameter of every Column is equal to four of those Parts, into which the entire Height of its Order is divided ; and therefore each of those Parts, is equal to 15 Minutes.

When the Heights, Diameters, and Projections of the Base's, Dado's, and Cornices of the Pedestals : Of the Bases, Shafts and Capitals of the Columns : Of the

the Architrave, Frize, and Cornices of the Entablatures, are each made agreeable, to its respective Dimension affixed; then the Height of every such Part, being subdivided, into as many equal Parts, as the Number affixed against each, express, will be a Scale, by which the Heights of the contained Members are to be divided and made agreeable, to their respective Dimensions.

As for EXAMPLE:

To divide, or make a Scale, for setting out, the Heights of the several Members contained in the Tuscan Cornice. pag. 13.

OPERATION:

Divide the Height of the Cornice into 24 Parts, as expressed by the Scale, and Number against it, of which

Give	$\left\{ \begin{array}{l} 2 \\ 6 \\ 1\frac{1}{3} \\ 6\frac{2}{3} \\ 4 \\ 1 \\ 3 \end{array} \right\}$	to the Height of the	$\left\{ \begin{array}{l} \text{Regula} \\ \text{Cima recta} \\ \text{Fillet} \\ \text{Corona} \\ \text{Ovolo} \\ \text{Fillet} \\ \text{Caveto} \end{array} \right\}$	-	-	<i>a</i>
				-	-	<i>b</i>
				-	-	<i>c</i>
				-	-	<i>d</i>
				-	-	<i>e</i>
				-	-	<i>f</i>
				-	-	<i>g</i>

And so in like Manner all others.

The Projection of Members (which in Cornices should always be equal to their own

own Height, that of the *Dorick* Order, which is greater, only excepted) being also determined by the equal Parts, into which their Horizontal Scales of Projection are divided, being very plain to Inspection, needs no particular Explanation.

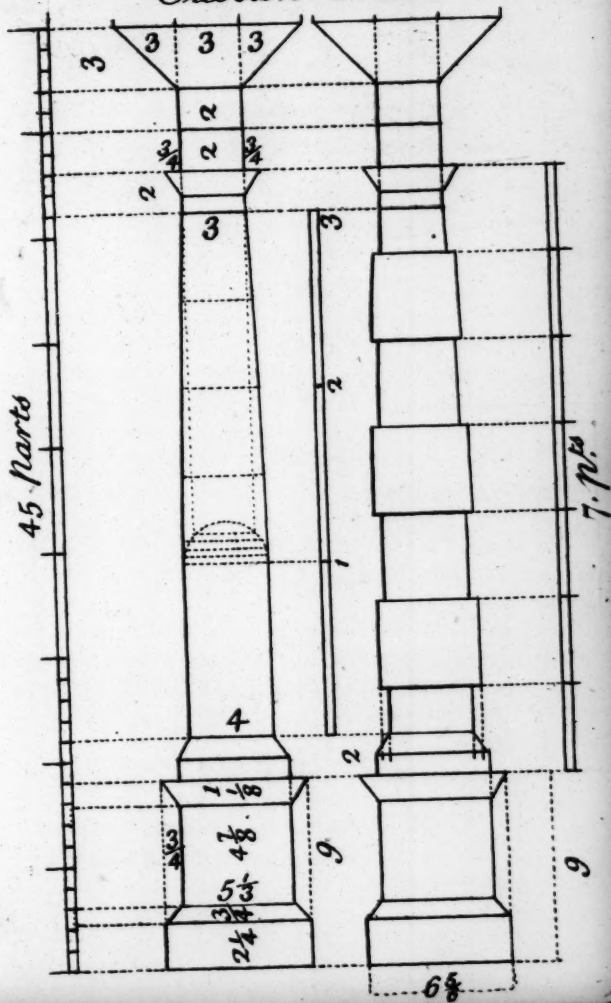
Permit me, my dear Friends, to assure you, that if this small Offering, should meet with a candid Reception, I will very soon communicate, in another such small VOLUME, for the common Good of all, as well of such Masters, who have not made Architecture their Study, as for Journeymen and Apprentices, who in general ought to do so, the Manner of applying the several Orders to Practice, in the Formation of Designs; for Frontispieces to Gates, Doors, Windows, Porches, Portico's, Colonades, Arcades, Skreen's, Insides of Rooms, &c. entirely new, in the *Grecian*, *Roman*, and *Gothick* Modes; which will, not only, make the Study of Architecture delightful; but will also be a great Help to Invention. I am,

*With great Respect,
Your most sincere Friend,
And humble Servant,*

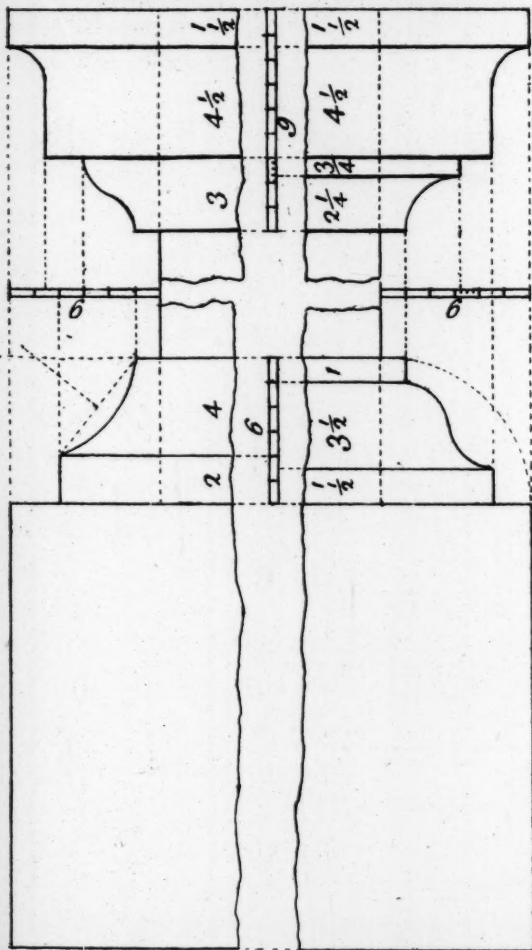
BATTY LANGLEY,



Tuscan Order

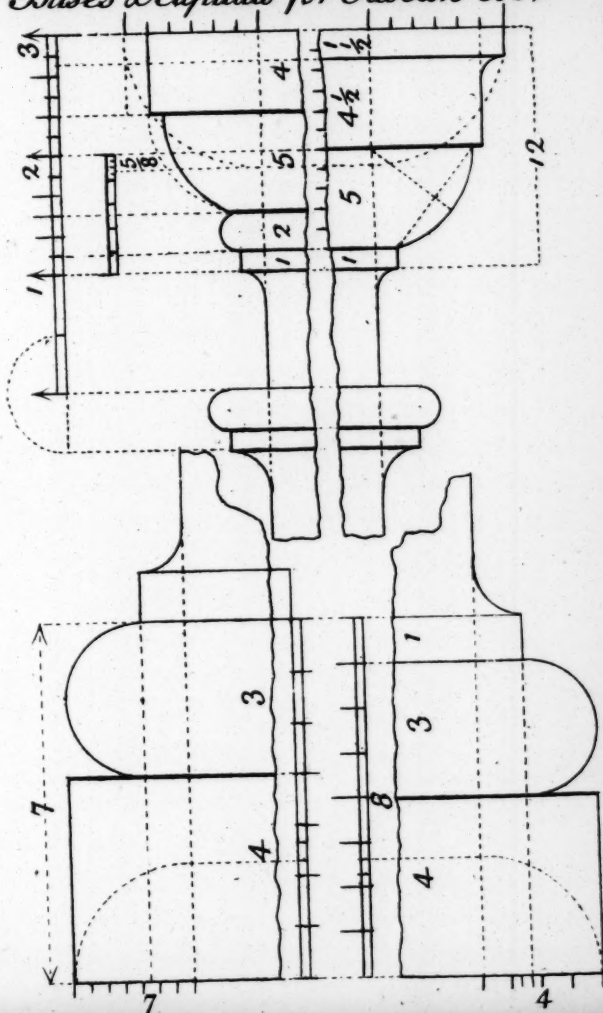


Moldings for Tuscan Pedestals

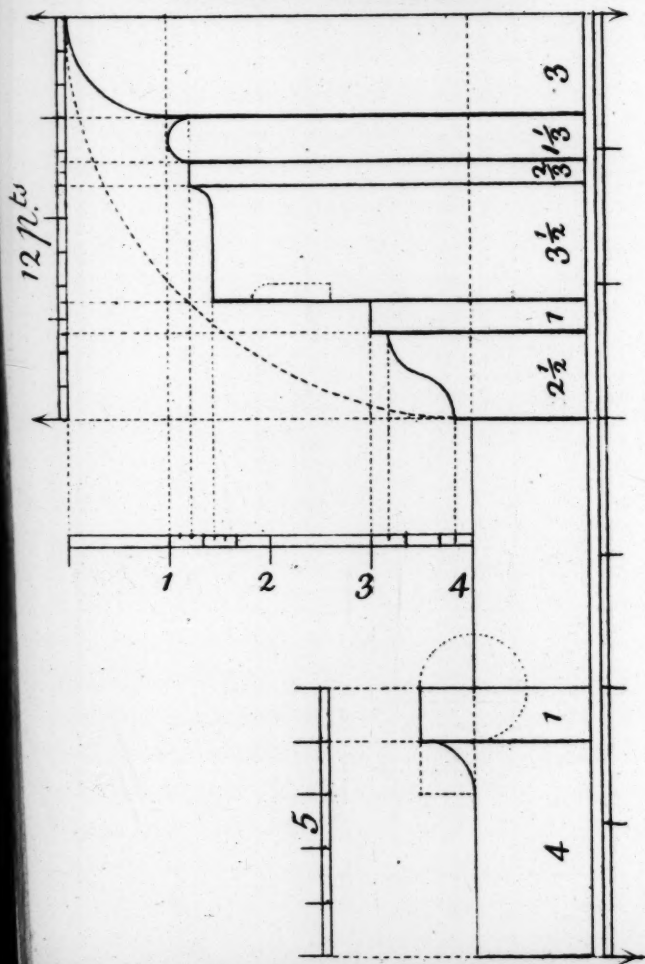


Bases & Capitals for Tuscan Col.^d

3

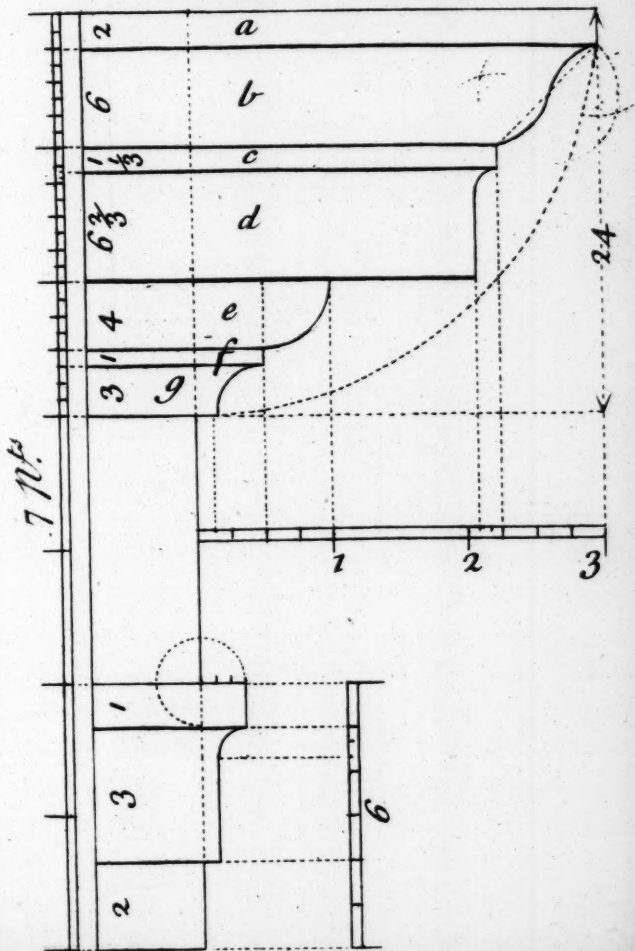


Tuscan Entablature

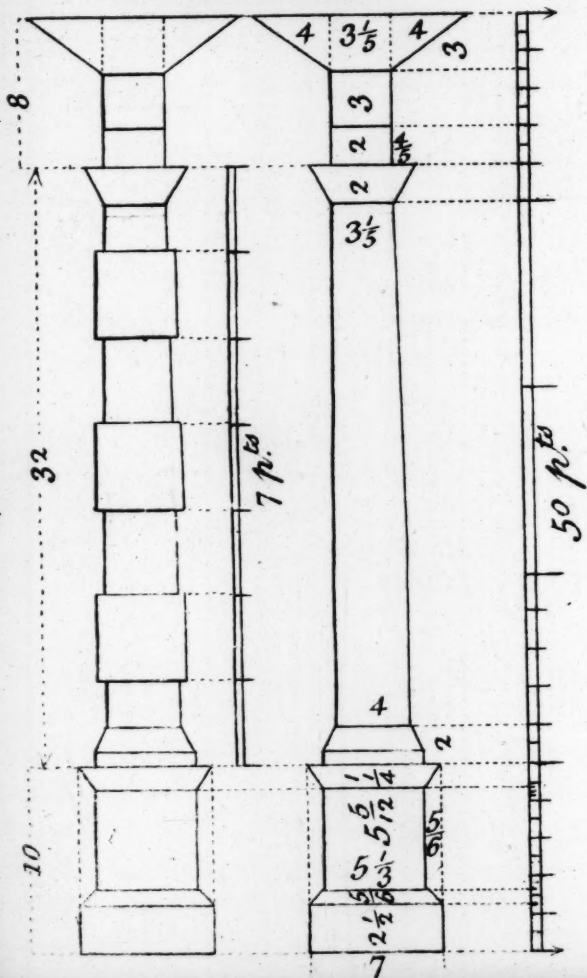


Tuscan Entablature

5

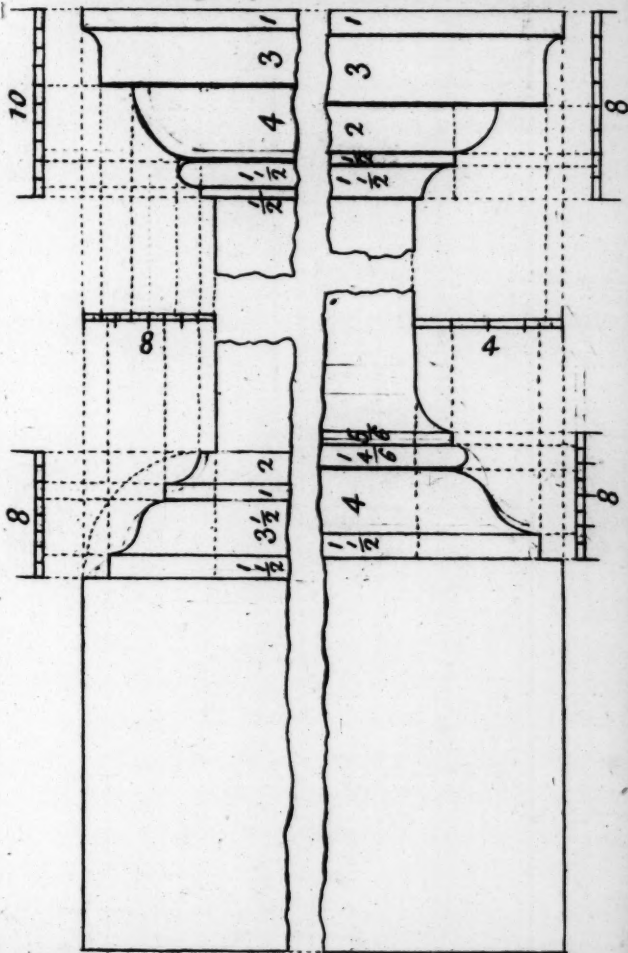


Dorick Order

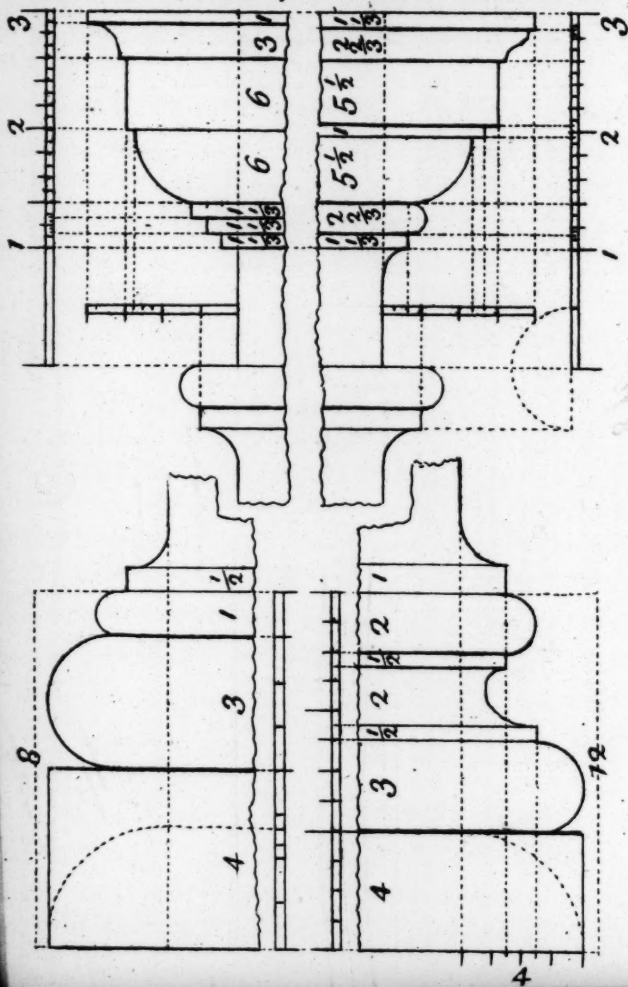


Moldings for Dorick Pedestals

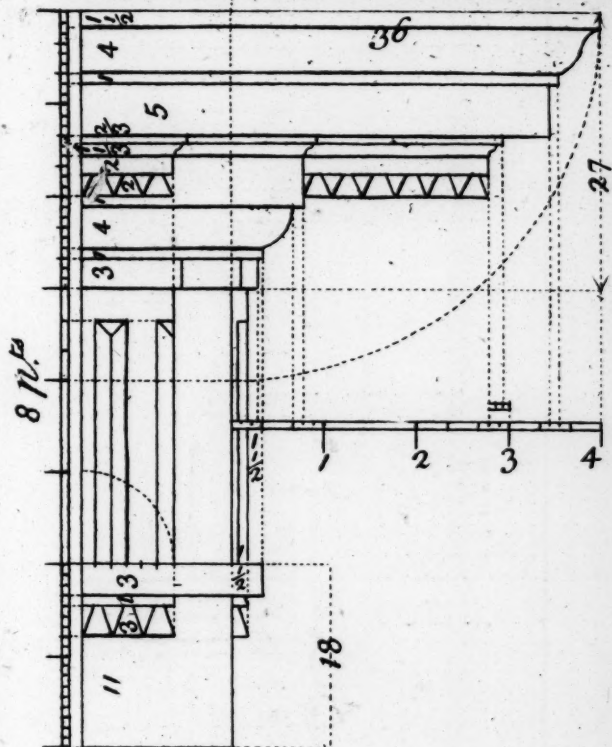
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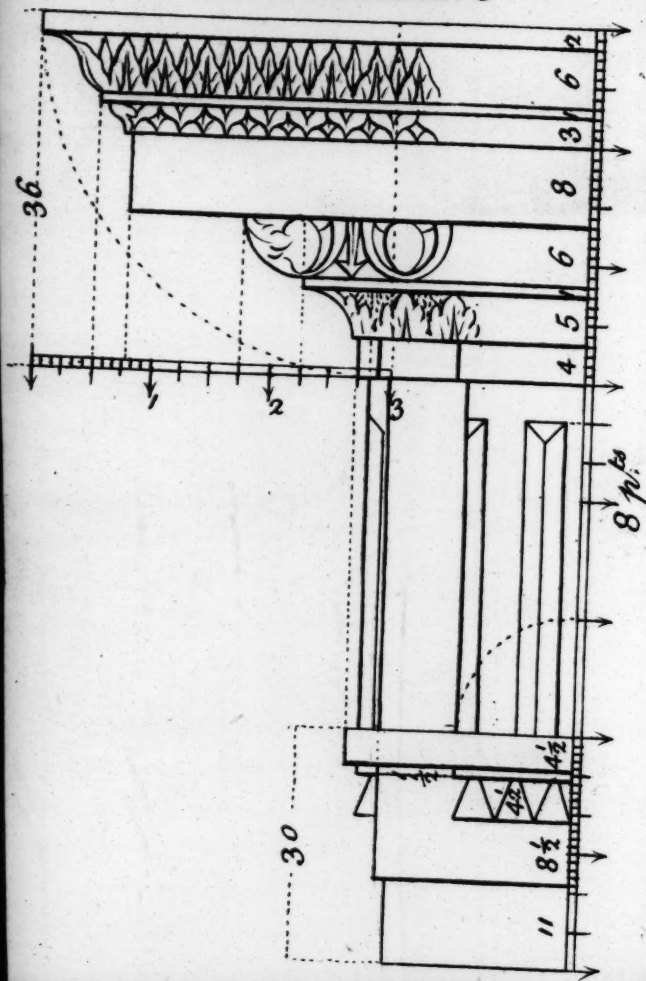
Bases & Capitals for Dorick Columns



Dorick Entablature with Mutules ⁹

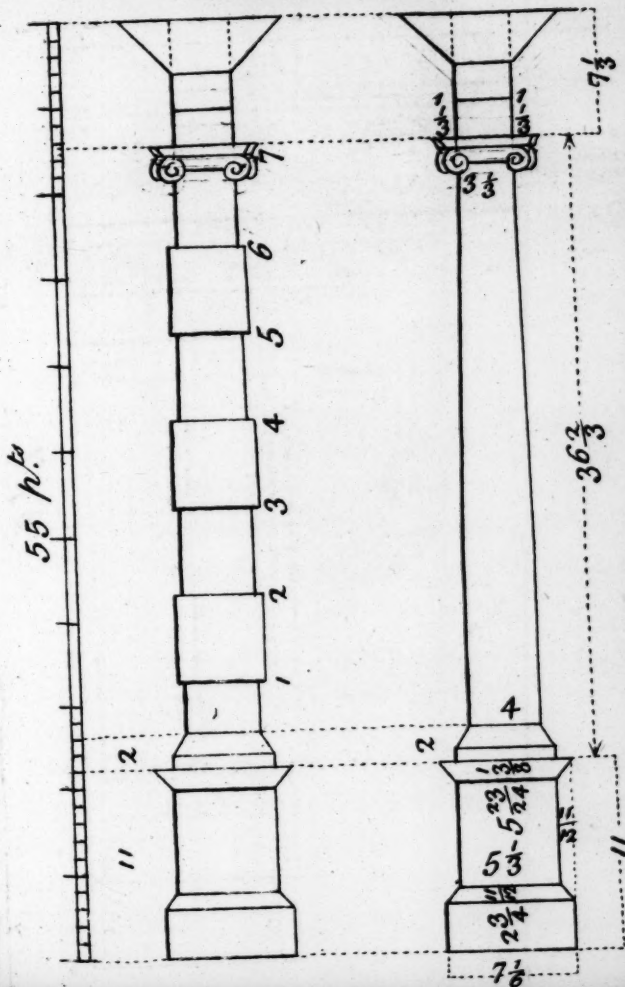


Dorick Entablature

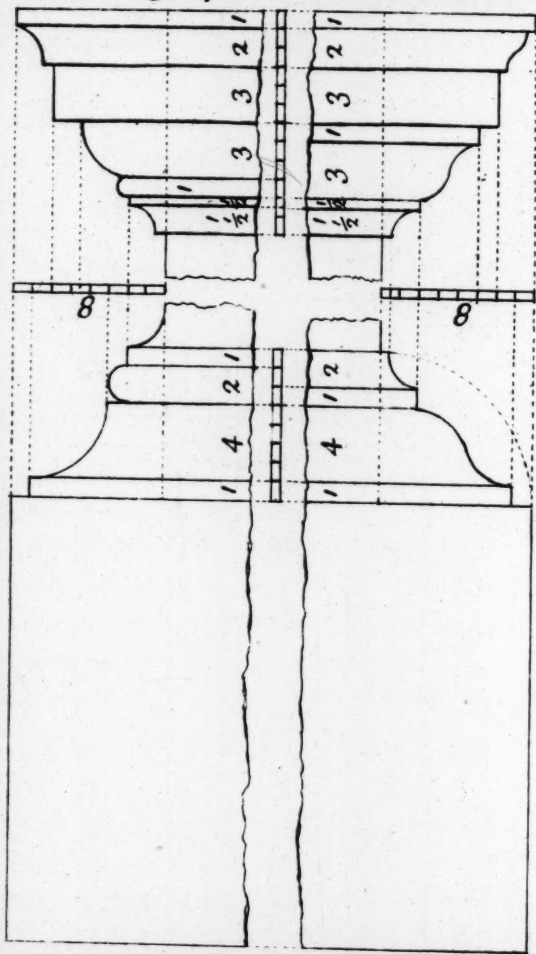


Tonick Order

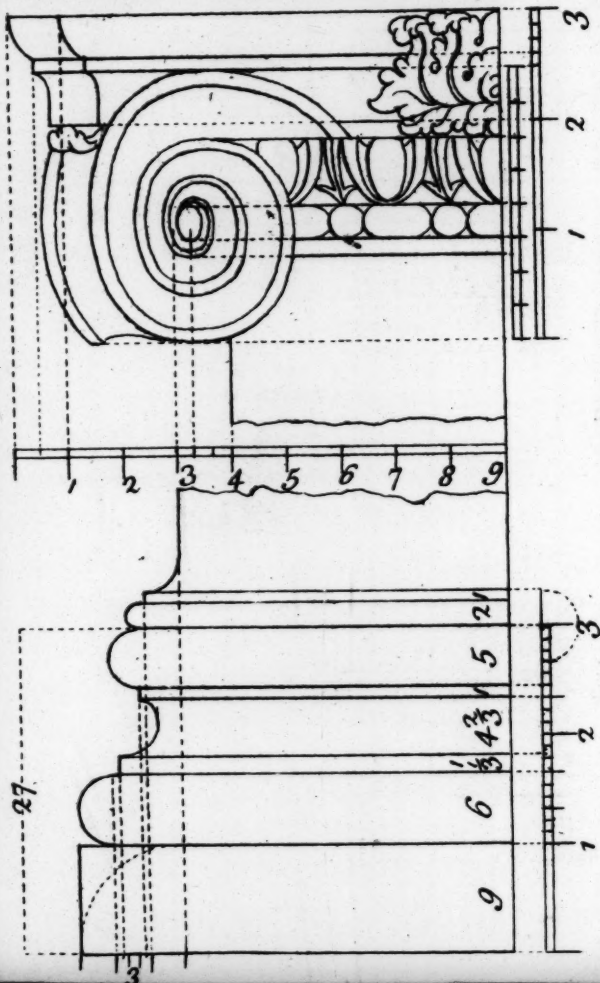
11



Moldings for Ionick Pedestals

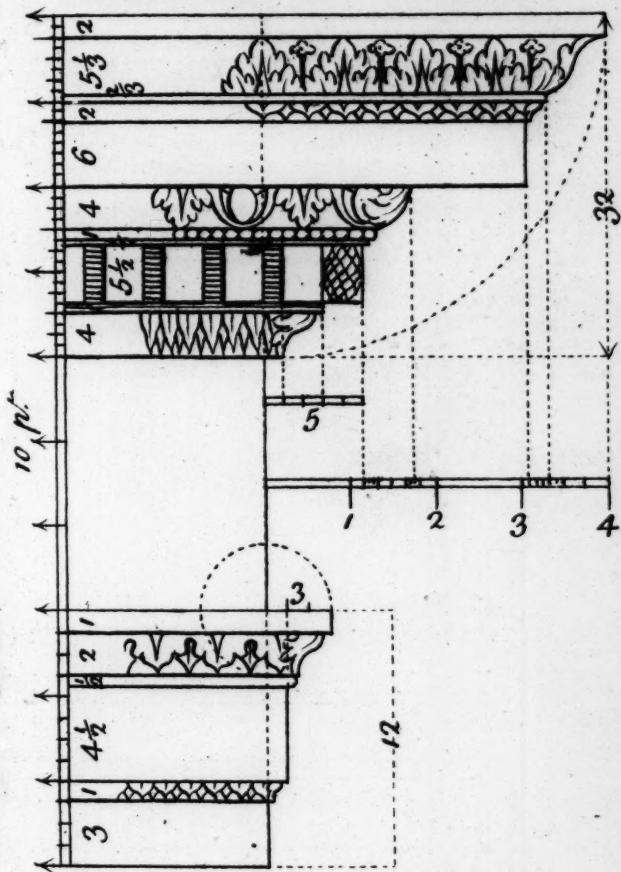


14 *The Modern Ionick Base & Cap.*



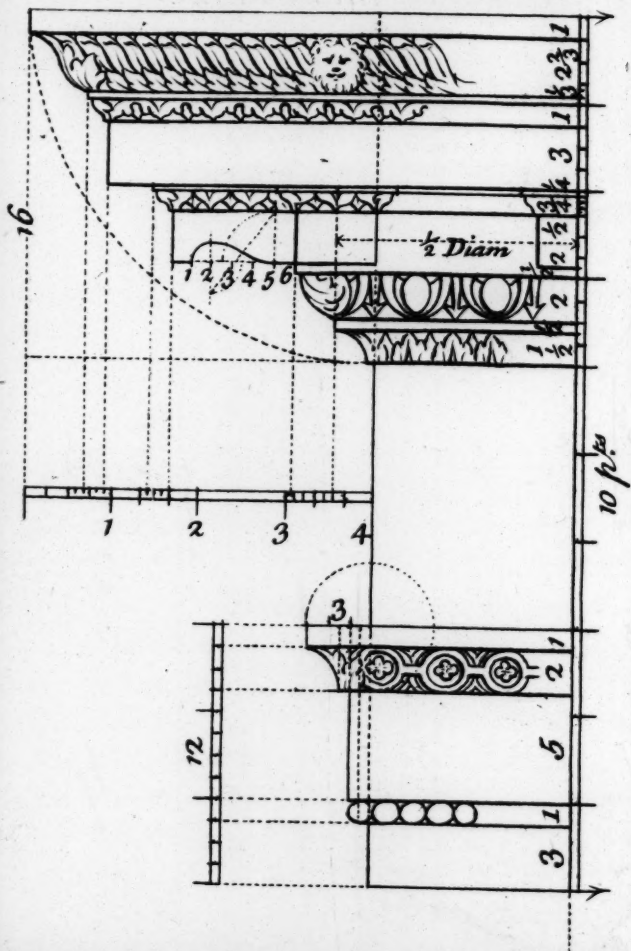
Ionick Dentule Entablature

15

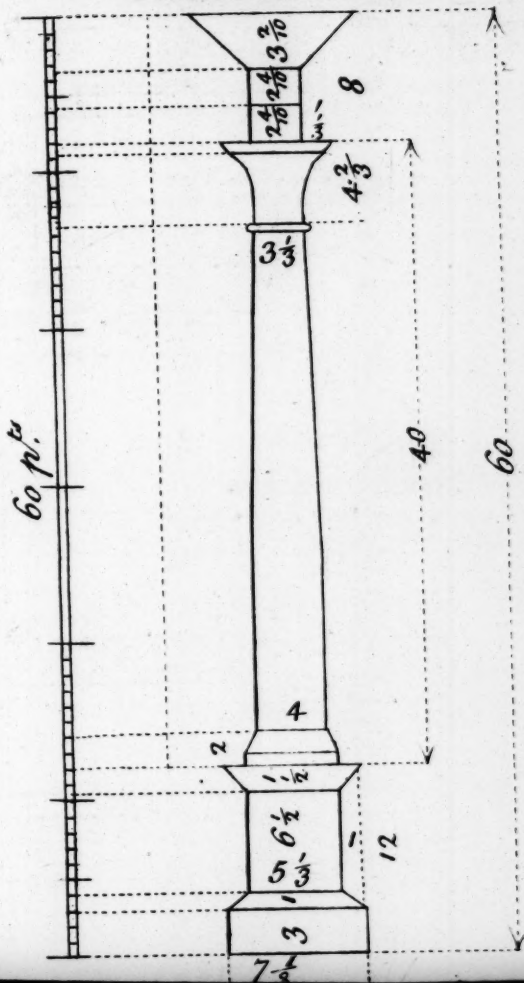


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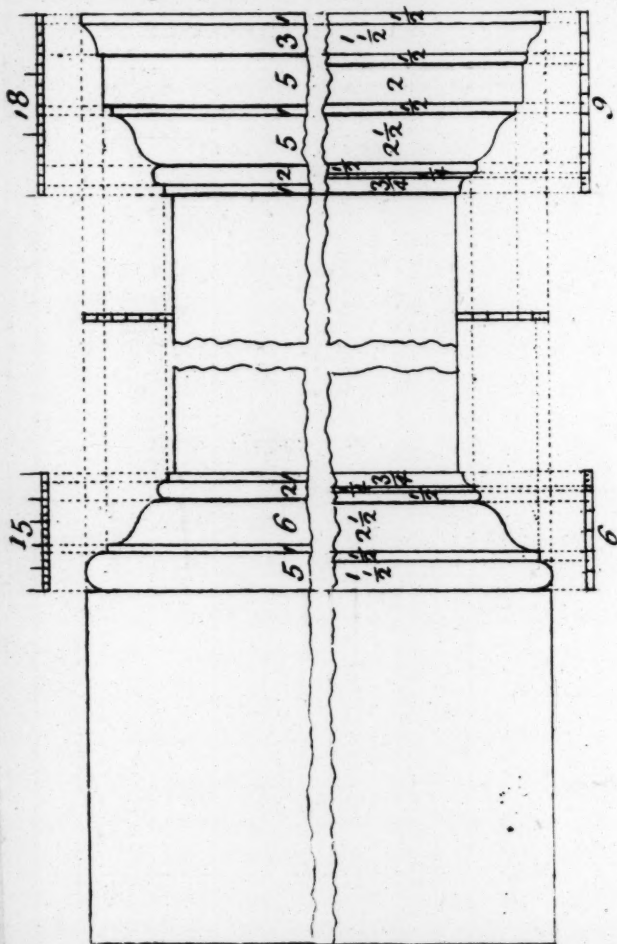
Tonick Modillion Entablature



Corinthian Order

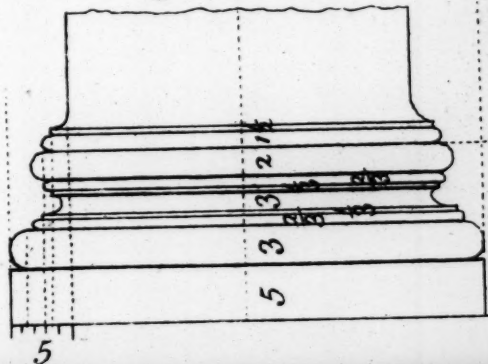
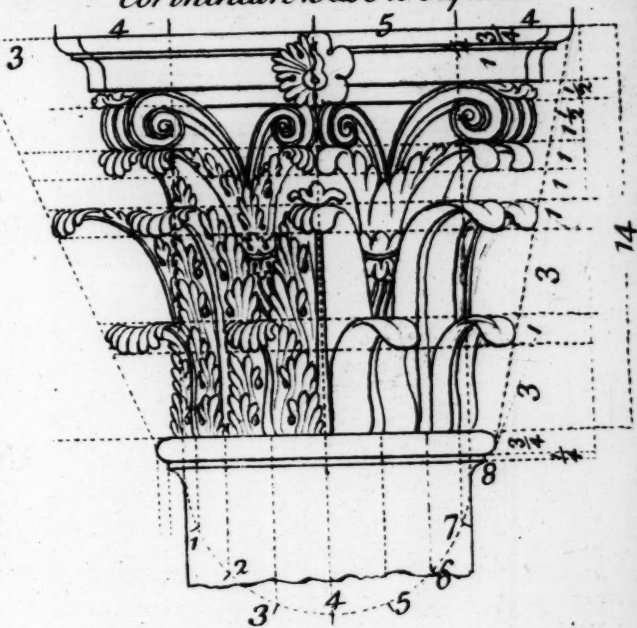


Moldings for Corinthian Pedestal

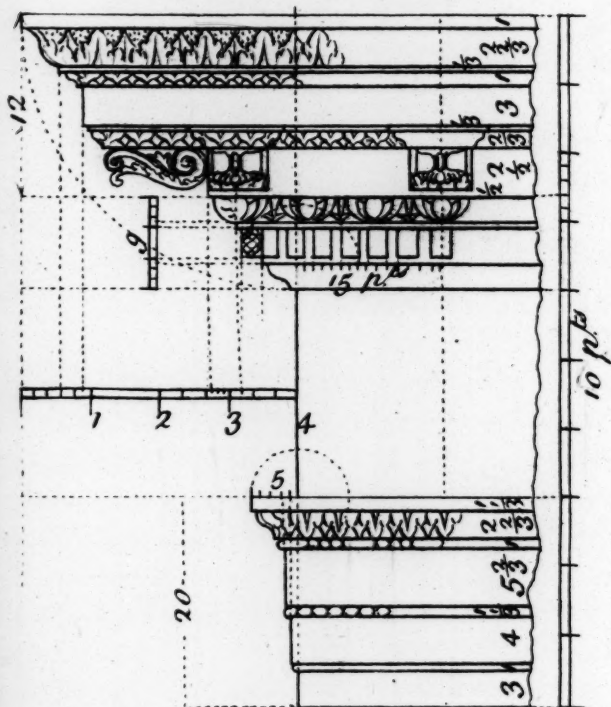


Corinthian Base & Capital

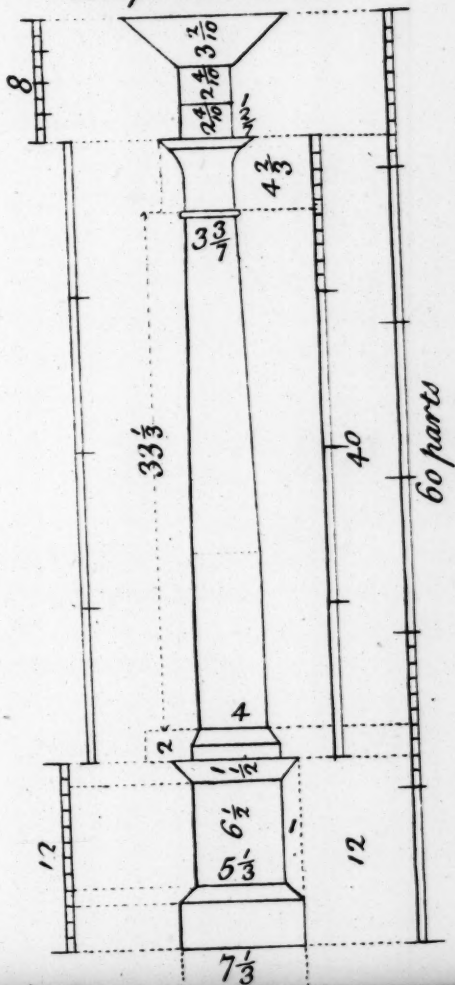
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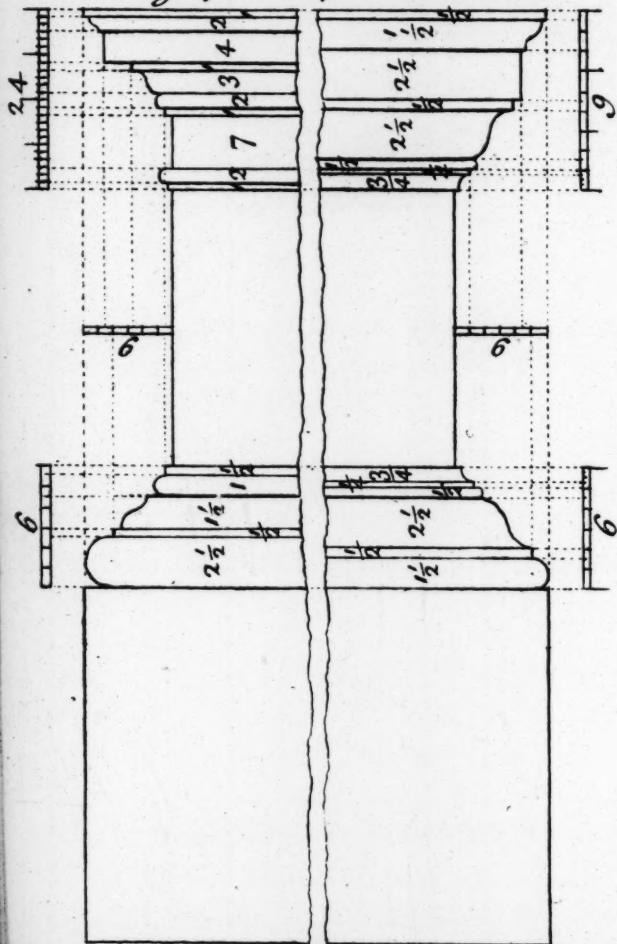
Corinthian Entablature



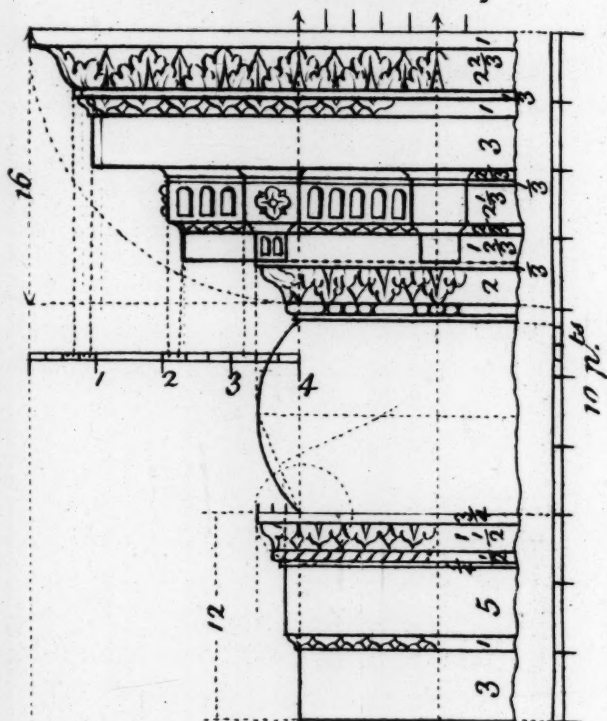
Composite Order



Moldings for Composite Pedestal

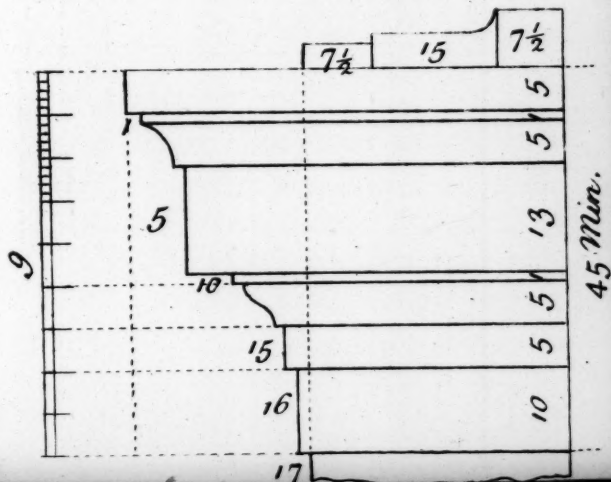
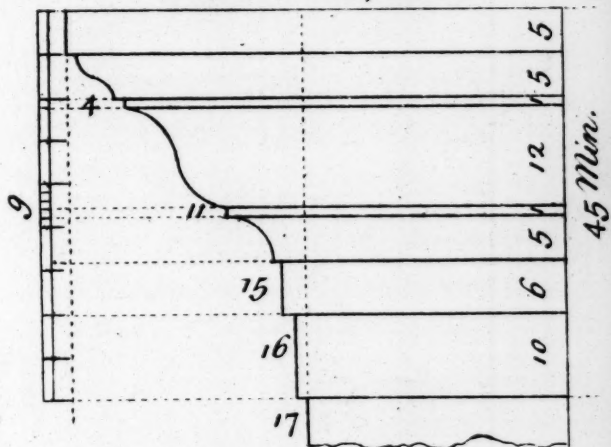


Composite Entablature

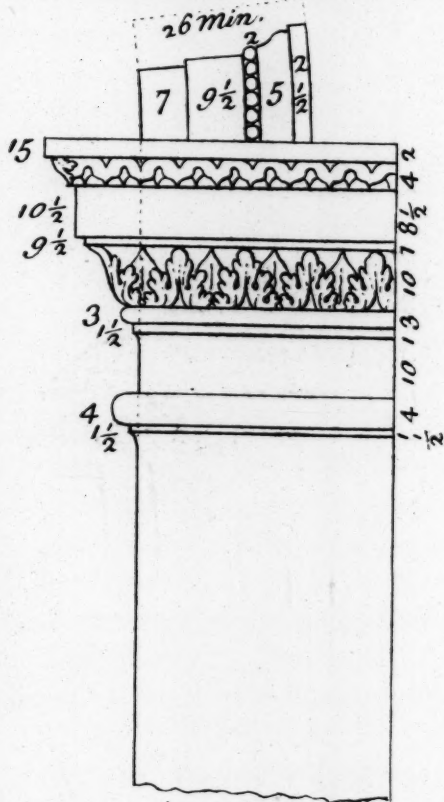


Tuscan Imposts

25

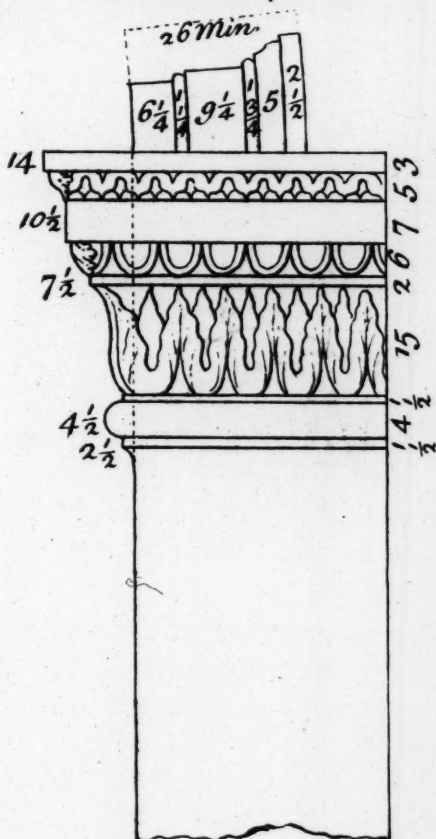


Dorick Impost

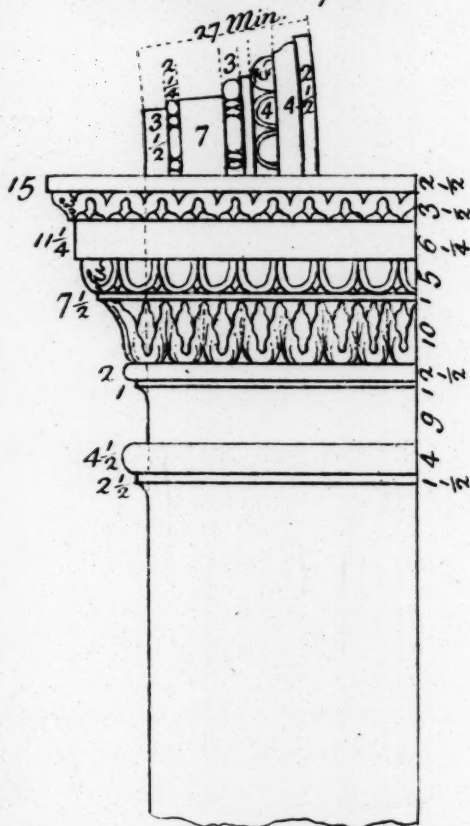


Tonick Impost

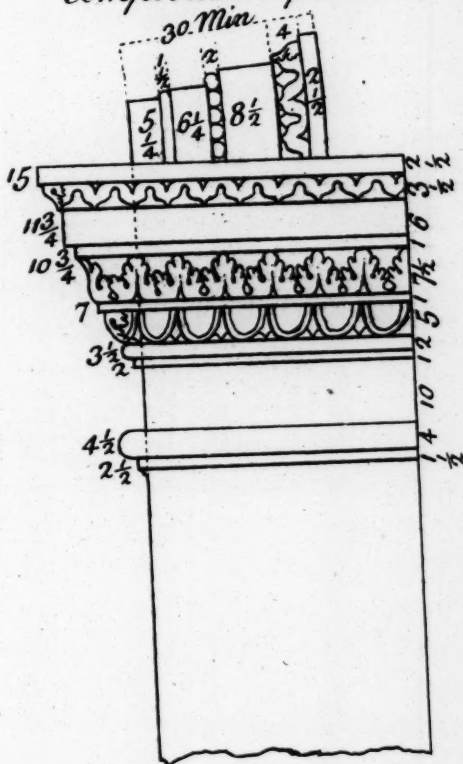
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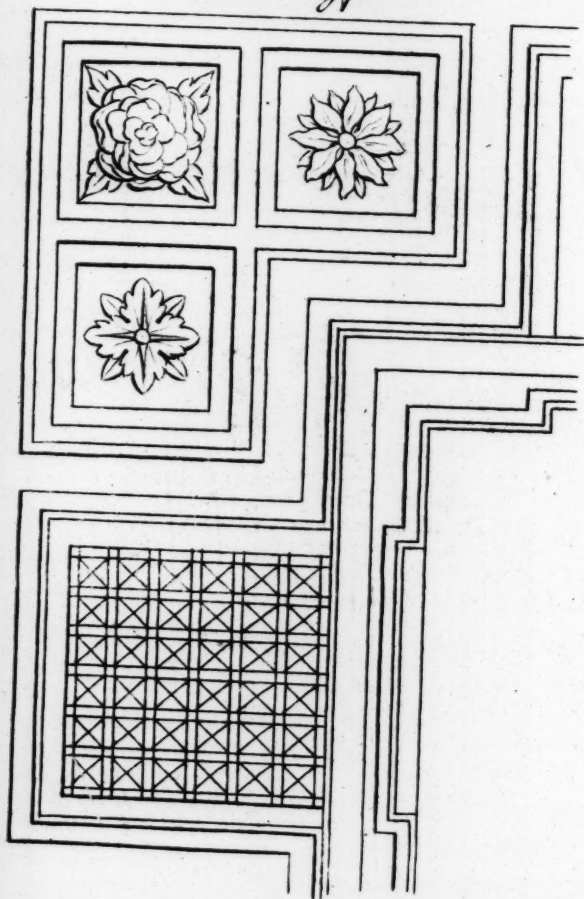


Corinthian Impost



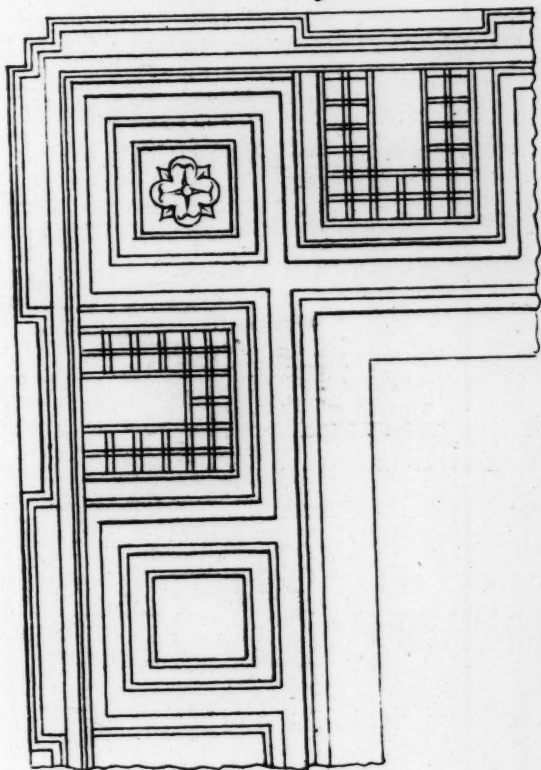
Composite Impost

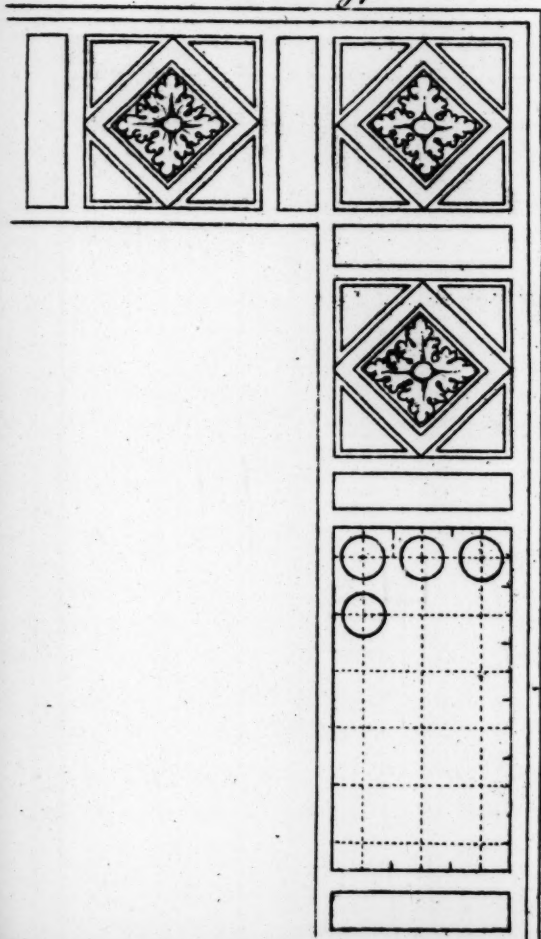


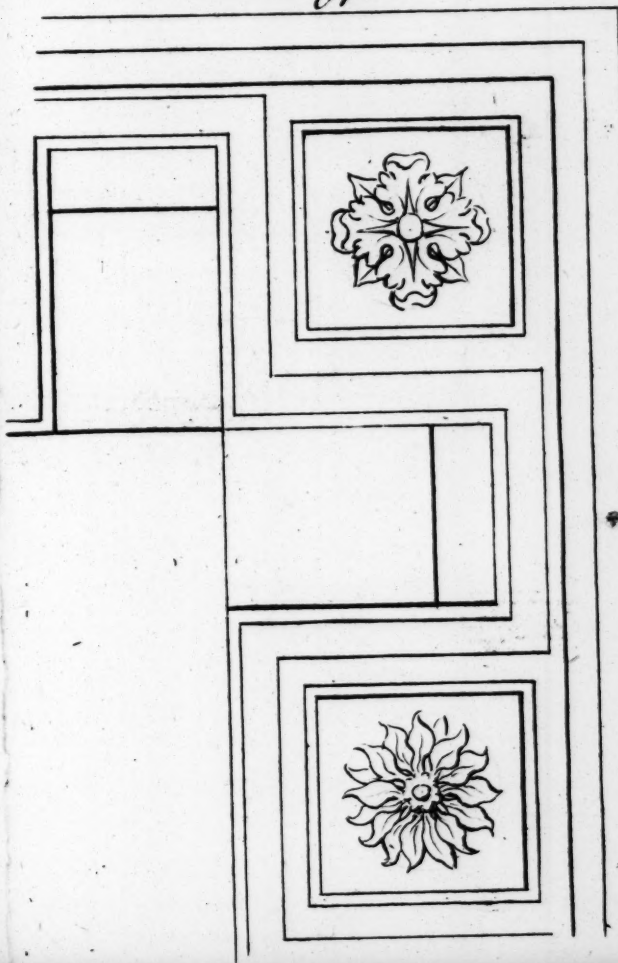
Dorick Soffit

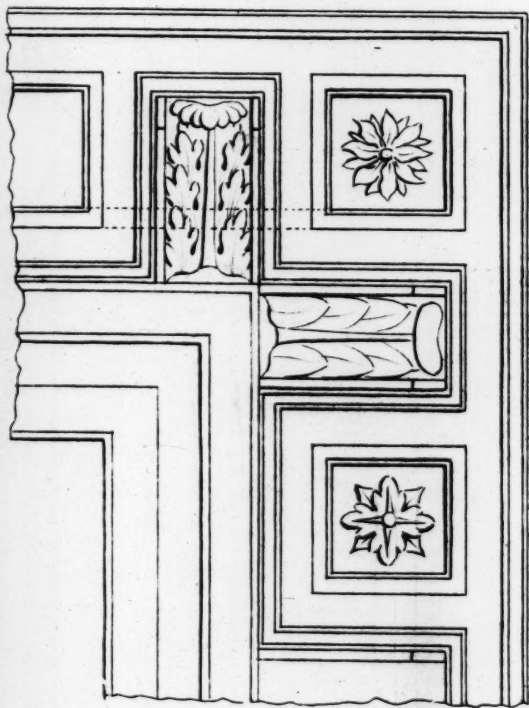
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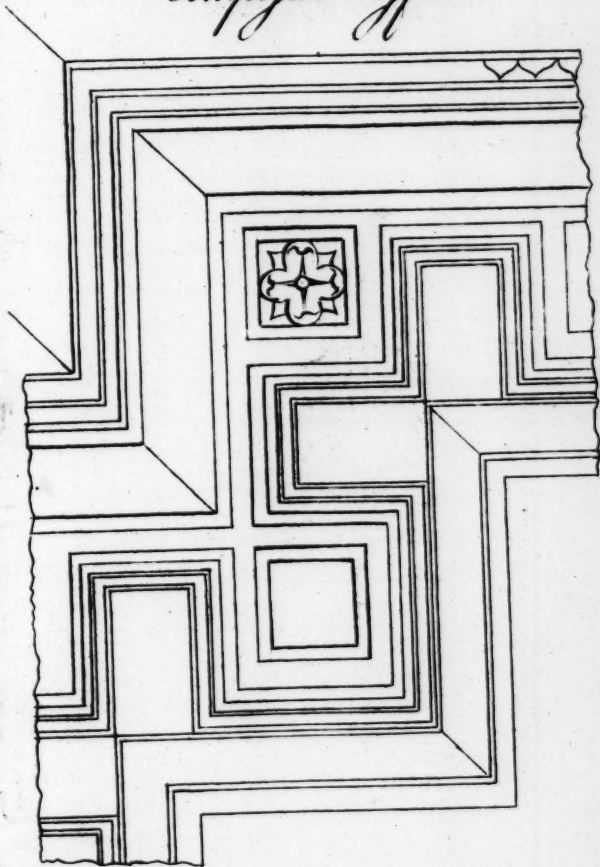
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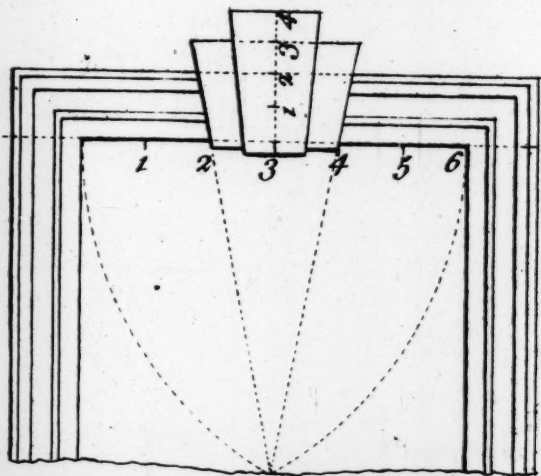
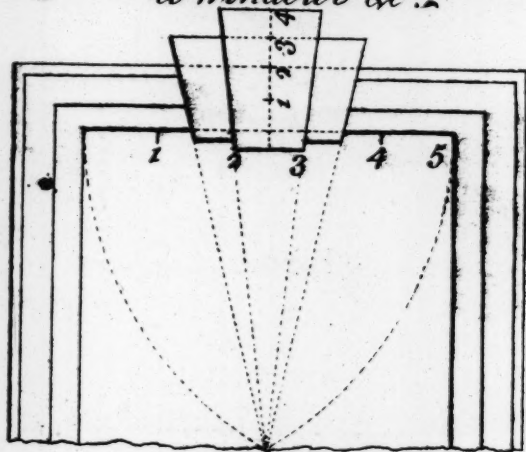
Dorick Soffit



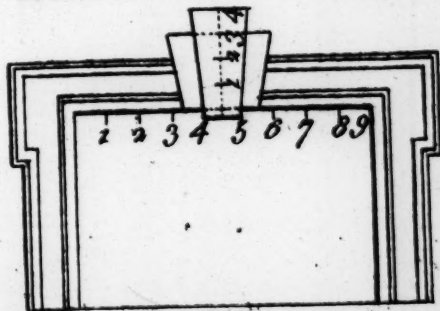
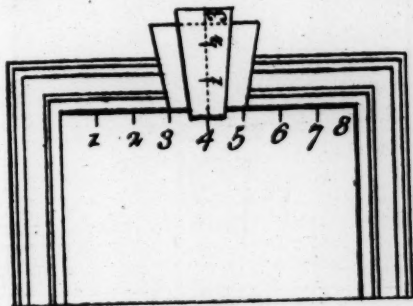
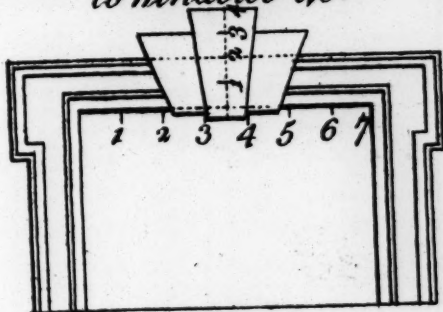
Corinthian Soffit.

Composite Soffit.

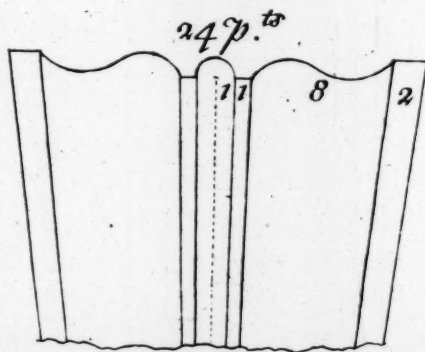
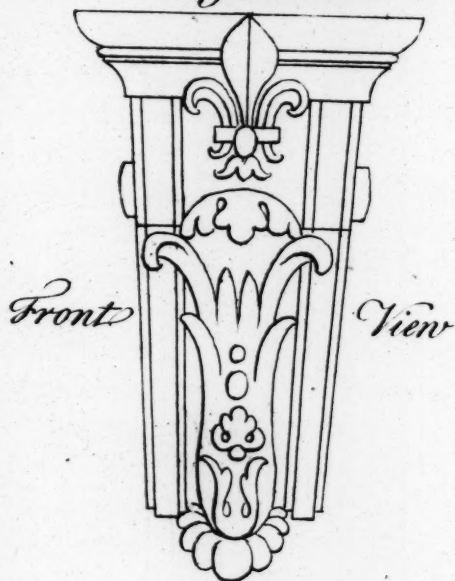
*Tuscan and Dorick Key Stones
to Windows &c.*

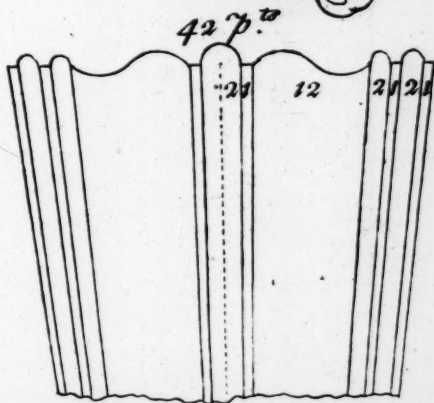


37 *Ionick, Corin. & Comp. Key Stones 3'*
to Windows &c.



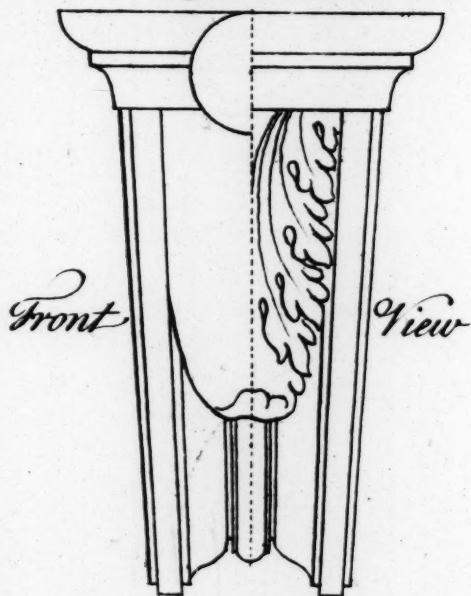
Key Stones.



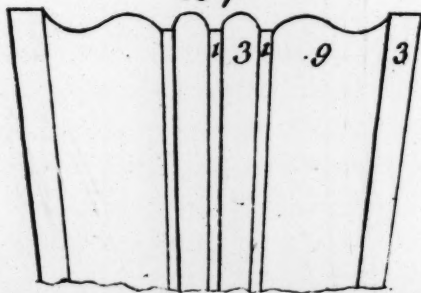


Front.

Key Stones.



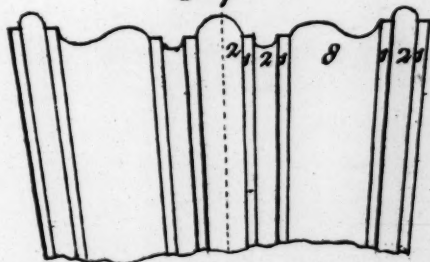
33 p.^{to}



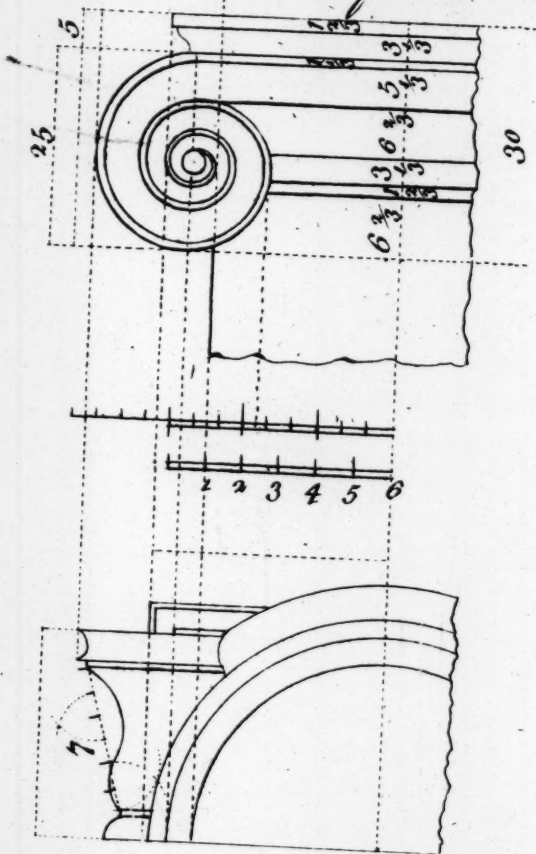
Profile



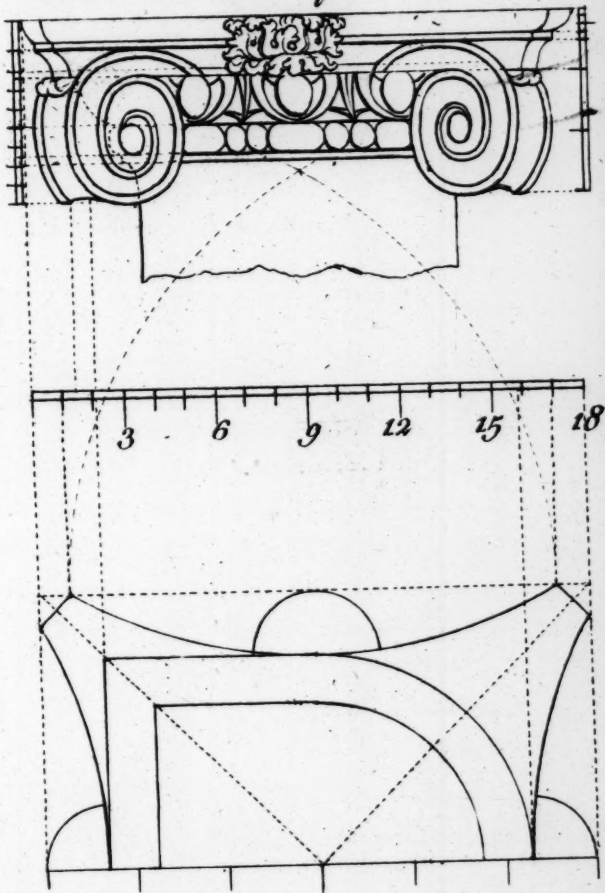
36 p.^{tr}



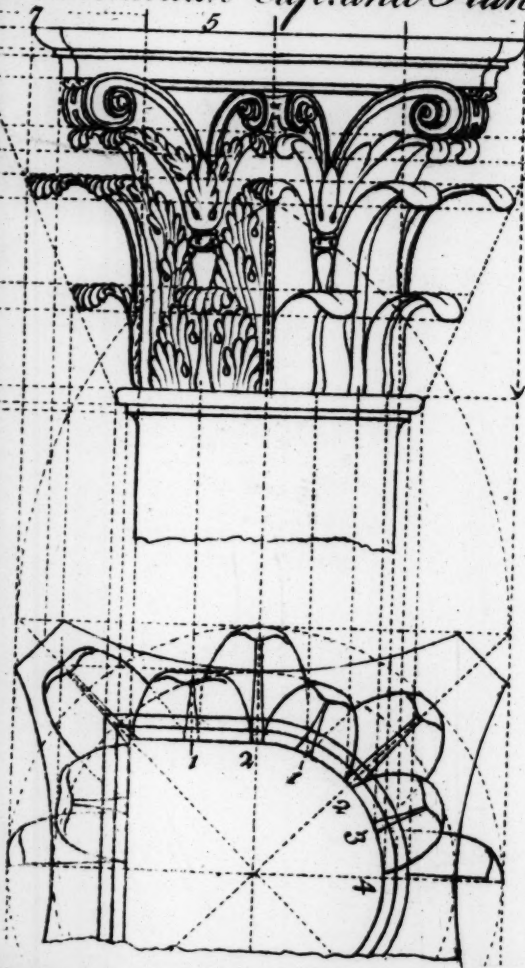
42 *Antient Ionick Cap. and Plan.*



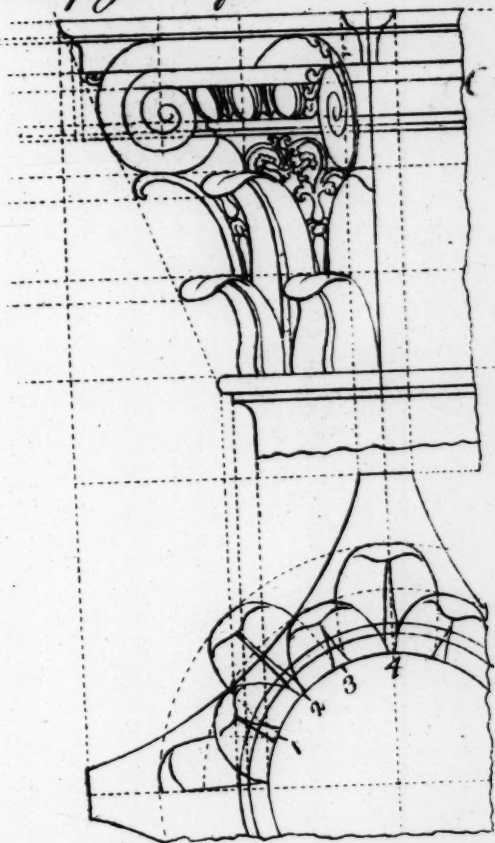
Modern Ionick Cap. and Plan. 43



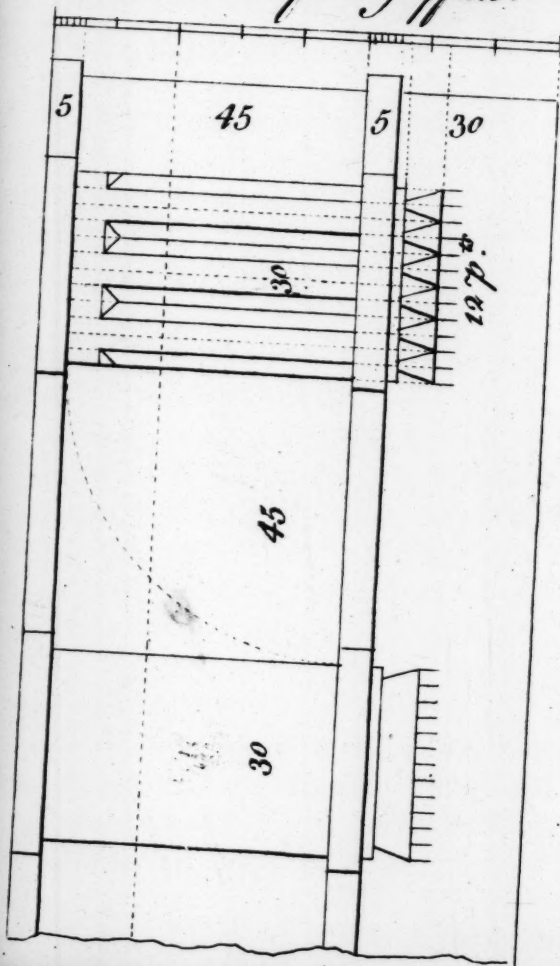
4 Corinthian Cap. and Plan. 44

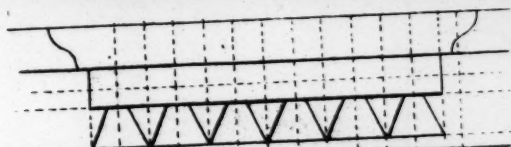


Composite Capital and Plan.. 45

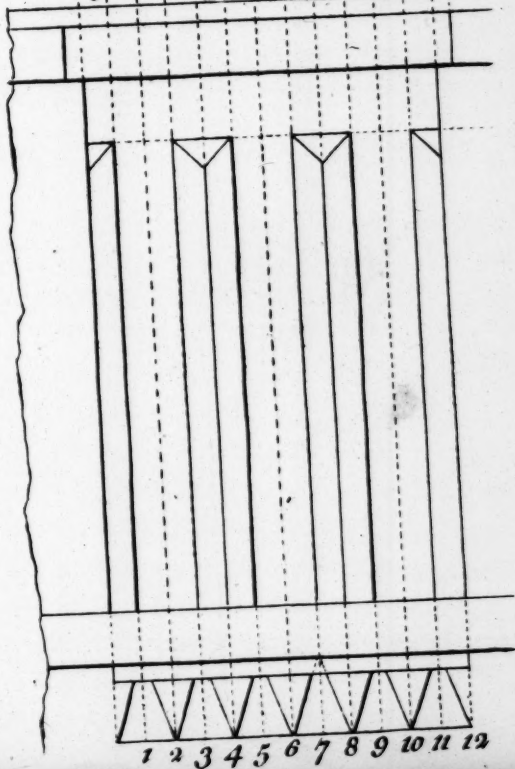


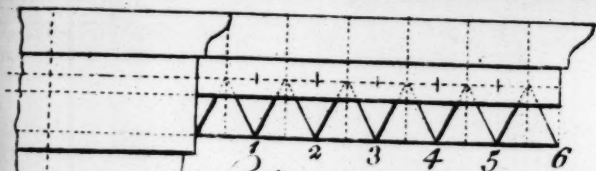
Distances of Triglyphs.



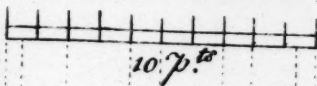


Division of a Friezlyph.





*To divide The Drops of the
Mutules in Dorick Order.*



Attick Cornice.

